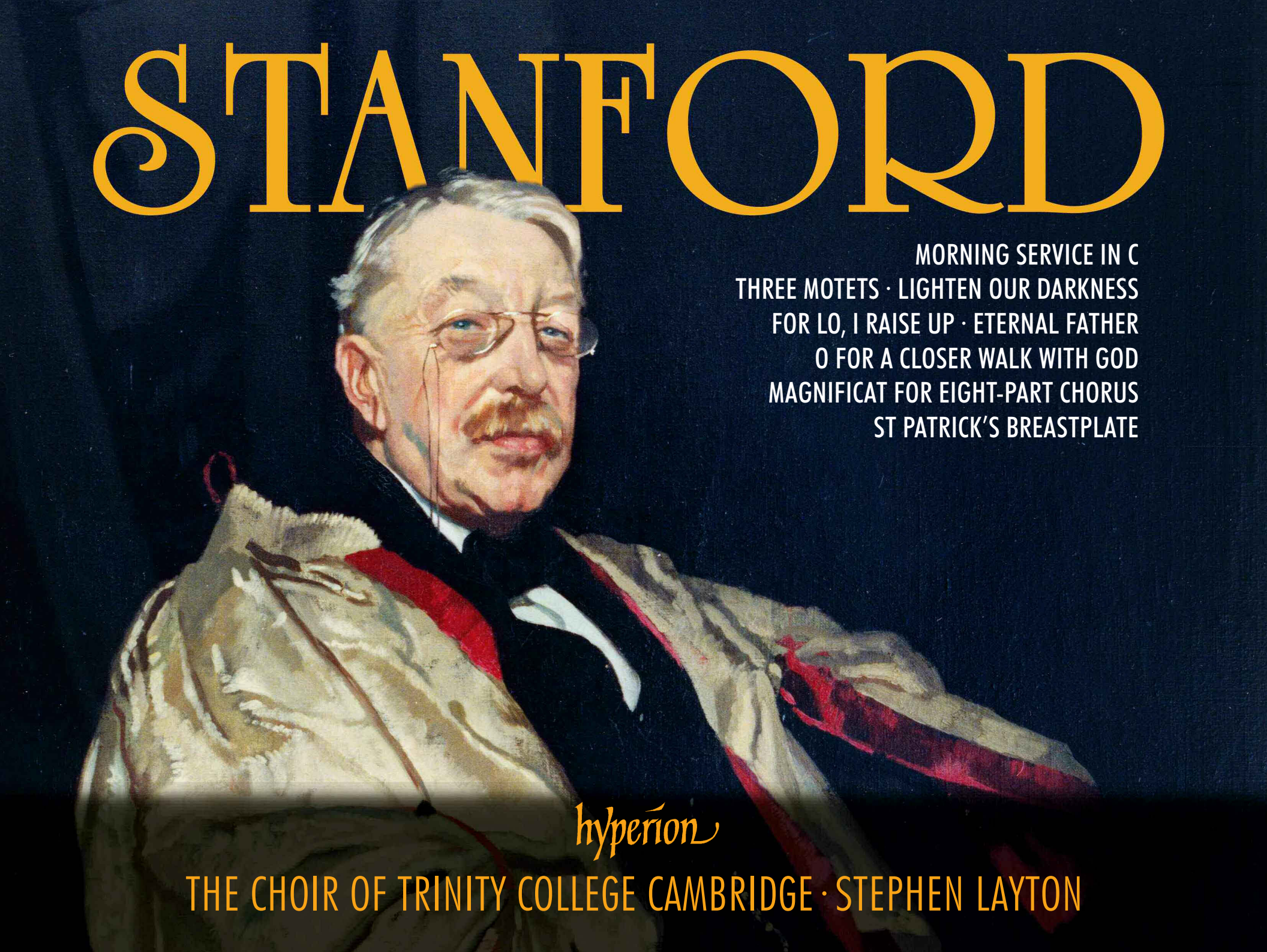
STANFORD



MORNING SERVICE IN C
THREE MOTETS · LIGHTEN OUR DARKNESS
FOR LO, I RAISE UP · ETERNAL FATHER
O FOR A CLOSER WALK WITH GOD
MAGNIFICAT FOR EIGHT-PART CHORUS
ST PATRICK'S BREASTPLATE

hyperion

THE CHOIR OF TRINITY COLLEGE CAMBRIDGE · STEPHEN LAYTON

CONTENTS

TRACK LISTING ☞ *page 3*

ENGLISH ☞ *page 4*

Sung texts and translation ☞ *page 8*

Performer biographies ☞ *page 13*

SIR CHARLES VILLIERS STANFORD

(1852–1924)

1	**For lo, I raise up** Op 145	*with* OWAIN PARK organ	[8'05]
2	**Te Deum** *from* Service in C major, Op 115	*with* TRINITY BRASS & OWAIN PARK organ	[7'45]
	Three Motets Op 38	*unaccompanied*	[8'52]
3	Justorum animae		[3'23]
4	Caelos ascendit hodie		[1'59]
5	Beati quorum via		[3'29]
6	**Lighten our darkness**	*with* ALEXANDER HAMILTON organ	[3'48]
7	**Benedictus** *from* Service in C major, Op 115	*with* OWAIN PARK organ	[5'31]
8	**O for a closer walk with God** Op 113 No 6b	*with* ALEXANDER HAMILTON organ	[3'35]
9	**Jubilate** *from* Service in C major, Op 115	*with* OWAIN PARK organ	[3'34]
10	**Magnificat for eight-part chorus in B flat** Op 164	*unaccompanied*	[11'51]
	Fantasia and Toccata in D minor Op 57	OWAIN PARK organ	[12'14]
11	Fantasia		[5'53]
12	Toccata		[6'21]
13	**Eternal Father** Op 135 No 2	*unaccompanied*	[6'29]
14	**St Patrick's Breastplate**	*with* TRINITY BRASS & OWAIN PARK organ	[9'13]

THE CHOIR OF TRINITY COLLEGE CAMBRIDGE

TRINITY BRASS

OWAIN PARK · ALEXANDER HAMILTON organ

STEPHEN LAYTON conductor

AFTER HIS APPRENTICESHIP in Dublin and a short period at Queens' College, Cambridge, as one of Cambridge University's first organ scholars, Charles Villiers Stanford migrated to Trinity College, Cambridge, in 1873 to take up the position of organist owing to the failing health and death of John Larkin Hopkins. Inheriting a renovated organ and an expanding choir with its own choir school, Stanford found himself in an advantageous position to further his career. A capable organist, he promoted Easter Term recitals in Trinity College Chapel and, as a lover of English church music, he endeavoured to improve the choir by increasing the number of boy choristers, pensioning off old lay clerks and advertising for new blood including the appointment of undergraduate choral scholars. As the Master of Trinity, W H Thompson, commented to Archdeacon John Allen (of Salop) in November 1877:

> We had B[isho]p C. Wordsworth here yesterday at S. Mary's. He came to us to early tea and went to Chapel at 6. He thinks the Services greatly improved since his time, and so they ought to be, for we spend twice as much on our Choir as we did 10 years ago.

Recognizing his phenomenal talent, the College Seniority (later to become the College Council) granted him time to study in Leipzig and Berlin between 1874 and 1876. Returning to Trinity in January 1877, Stanford's head was full of new German symphonic music which soon found its way into the pages of his first major publication for the Anglican liturgy, the Morning, Communion and Evening Service in B flat, performed for the first time at Trinity in 1879. Throughout his time at Trinity, which lasted until his final service on Christmas Day 1892, Stanford wrote numerous anthems and services, much of which was sung in the weekday and Sunday services in the college. Among the best known products of this time were the **Three Latin Motets, Op 38**. In November 1891 we know that Novello was considering them for publication through a letter Stanford wrote to Alfred Littleton: 'Don't forget to send my Latin introits back if you don't want to publish them; I have no other scores, and we use them pretty frequently.' Novello decided not to take them on and it was not until 1905 that Boosey published them, not as 'introits' but as 'motets'. We also know from the college music lists that *Justorum animae* ('The souls of the righteous are in the hand of God') was sung in Trinity Chapel on at least two occasions (24 February 1888 and 24 February 1892 on the Feast of St Matthias, apostle and martyr). A setting of the famous lines from the Book of Wisdom, Stanford's evocation of celestial peace frames a more chromatic central section ('et non tanget illos tormentum malitiae') whose turbulence subsequently throws into relief the composer's exquisite handling of diatonic harmony in the reprise ('Visi sunt oculis insipientium mori'). A ternary design also frames the medieval hymn *Caelos ascendit hodie* celebrating Christ's ascension. Drawing its inspiration from the great antiphonal Venetian tradition of the seventeenth century, the motet's sense of jubilation is ultimately captured in the final 'Amen'. Here robust contrary motion in the outer voices ascends and descends from an initial unison E over the interval of a tenth, coalescing in the most vibrant of euphonious plagal cadences. For *Beati quorum via* (Psalm 119: 1), a more restrained, pastoral prayer, Stanford's instrumental treatment is manifested in the skilful sonata structure whose two contrasting thematic subjects are defined by the opening words ('Beati quorum via') and the secondary phrase ('qui ambulant in lege Domini'). Both ideas, in the recapitulation, are subsequently reworked with consummate legerdemain.

The **Fantasia and Toccata in D minor, Op 57**, was completed in July 1894, though not published until 1902 by Houghton, and, later, by Stainer & Bell. It was dedicated to his colleague at the RCM, Sir Walter Parratt, who was Professor of Organ there as well as Director of Music at St George's Chapel, Windsor. Parratt (along with his older

contemporary, Stainer) was one of the first genuine virtuoso organists in England at the end of the nineteenth century, and his importance to the development of the organ profession can be witnessed in his organ recitals which abjured the more traditional programming of arrangements of the 'classics' in favour of original works for the organ. The fantasia, with its strong opening flourish, mimics Bach's fantasia and fugue in G minor, BWV542, though Stanford's gesticulative dissonances at the conclusion to each phrase are thoroughly romantic as is the panoply of chromatic progressions. Bachian too is the secondary allegretto con moto section in compound time. A repeat of the first animated paragraph in F major is concluded by a reprise of the allegretto, now transformed in D major, and a coda in which the initial flourishes are presented in dialogue between the hands. The toccata invokes the mood and figuration of the 'Dorian' toccata and fugue, BWV538. A 'free' form, like its fantasia counterpart, it has an aura of improvisation, but, as one would expect, this apparent 'looseness' conceals a sophisticated concerto design in which the opening figure for pedals constitutes a functioning ritornello, punctuating the important formal modulations to related keys, while the toccata material for the hands constitutes the ever-expanding, tonally fluid episodes. An exciting, dynamically rhythmical work, it concludes, like many toccatas, with an extended tonic pedal and a majestic Buxtehude-like gesture for full organ.

The remaining works on this recording date from much later in Stanford's career when his reputation as a composer of church music had become firmly established. Although well known as a free-standing anthem, **O for a closer walk with God** was originally designed to accompany (as an optional concluding statement) the last of Stanford's *Six Bible Songs*, Op 113, 'A Song of Wisdom'. Indeed, the anthem formed the last of *Six Hymns* each of which was based on a familiar hymn tune. The source of *O for a closer walk with God* was the Scottish Psalter (1635) with words by W Cowper allied with the old Psalm tune *Caithness*. Using three verses (1, 3 and 5) from the original five, Stanford shaped a chorale fantasia around the melody in which the intricacies of harmony, counterpoint, phrase-length, register and organ accompaniment are manipulated with increasing dexterity, particularly in the highly expressive final verse ('So shall my walk be close with God, Calm and serene my frame') with its combination of fervour and spiritual confidence.

Stanford's **Morning, Communion and Evening Service in C major, Op 115**, dates from 1909 when it was first published by Stainer & Bell. A regal orchestration of the Te Deum for organ, three trumpets, four trombones and timpani was made by the composer in 1910 (and is recorded here for the first time). As the longest of all the morning and evening canticles, and the first movement of a sophisticated cyclic scheme across the entire choral service for the day, the Te Deum here contains all the principal thematic seeds which permeate the rest of the work. The first of these can be heard at the opening ('We praise thee, O God') and is related to (and contrasted with) a secondary march idea in E flat ('The glorious company of the apostles'). A third idea ('When thou tookest upon thee'), in triple time, forms a transition to a second spacious melody in E flat ('We therefore pray thee, help thy servants') at the conclusion of which Stanford begins to recall the first two themes. And for the final paragraph ('O Lord, have mercy upon us'), an elegiac coda, it is the opening strain that underpins the final supplication ('Let me never be confounded'). The Benedictus, the canticle of Zachary from the first chapter of Luke's Gospel, is a song a thanksgiving on the circumcision of his son, John the Baptist, and of the role he would play in the narrative of the redemption. Set as a sedate minuet, the first part of Stanford's setting is warm-hearted and benevolent; the second (which is addressed to the Baptist) is in common time and another

of the composer's classic, memorable melodies ('And thou, child, shall be called the Prophet of the Highest'). A brief coda ('and to guide our feet into the way of peace') leads to the fanfare-like 'Gloria' whose closing bars recall the opening of the Te Deum. Based on the third idea of the Te Deum, the Jubilate is a spritely scherzo. Though the movement is appropriately ternary in design, Stanford's process of 'continuing variation' lends his form a sense of through-composition, an impression reinforced throughout by his constant reworking of the third idea from the Te Deum and by the deft variant of the opening material ('For the Lord is gracious') after the 'trio' in A flat major.

The ancient Irish tune known today as *St Patrick* appeared in George Petrie's *Collection of Ancient Irish Music*, Part II, which Stanford edited for the Irish Literary Society in 1902. The tune, which appeared with Mrs Cecil Alexander's metrical version of Whitley Stokes' translation from the Irish (in *Goidelica* of 1866), appeared in the *English Hymnal* in 1906, but it was not arranged by Stanford until 1912 when it was subject to a much more elaborate treatment, becoming **St Patrick's Breastplate**. Moreover, for the 'Lorica' verse ('Christ be with me, Christ within me'), the tune *Gartan*, which Stanford had used as the basis of the fifth prelude from his *Short Preludes and Postludes*, Op 101, was also included. As a series of strophic variations, Stanford's varied delivery of *St Patrick*, for high, low or unison voices, as well as in harmony (in both accompanied and a cappella form), adds vivid illustration to the words, as does the constant process of reharmonization and rhythmical variation in the accompaniment. In 1913 Stanford enhanced his arrangement with the addition of two trumpets, three trombones, side drum and cymbals, and, in doing so, heightened the sense of drama at such places as verse 7 ('Against all Satan's spells and wiles') and verse 9 (as the stirring finale), in addition to framing the interlude of *Gartan* with theatrical rolls of the side drum.

Eternal Father, one of Stanford's three Op 135 *English Motets*, was composed in March 1913. A setting of Robert Bridges' final sonnet (No 69) from the collection *The Growth of Love* (published in 1876 and enlarged in 1890), it attempts to paraphrase and elide the pastoral ideals of the Lord's Prayer and Psalm 23. The sentiment of the poem, one of spiritual conviction, warmth and ardour, is reflected in the rich, yearning diatonicism of Stanford's constantly building phrases and by the composer's consummate handling of rich six-part textures. Conceived in three sections, the first is a rich paean, the second a more urgent reminder of man's mortality ('Grant body and soul'), while the third, a becalmed evocation of our redemption ('By Thee in paths of peace Thy sheep be led'), recalls the opening material, now transformed into a message of reassurance.

For lo, I raise up, Op 145, Stanford's most dramatic anthem, was composed in 1914, though it was left unpublished until 1939. When the strategic bombing of London began in January 1915, Stanford moved out to Windsor where it was safer and, according to E H Fellowes, he subsequently became a regular visitor to St George's Chapel where his RCM colleague, Parratt, was organist and music director. (The manuscript of the anthem still resides in the Library of St George's.) Horrified by the war and what he saw as Germany's betrayal of its artistic heritage, Stanford attempted to articulate his hope for Britain's future deliverance through the analogy of Habakkuk's Old Testament prophecies. Set in F minor, the first part of this extended work is a turbulent affair, an indictment of the war-mongers who plundered and laid waste to the land. Yet, in the face of inexorable violence and destruction, Stanford mirrored Habakkuk's vision of peace in a climactic statement of hope and deliverance ('We shall not die') in F major. Building on this declaration of spiritual confidence the momentum increases, animated by a sense of divine destiny ('The vision is yet for the appointed time') and an impassioned

acclamation of faith ('For the earth shall be filled with the knowledge of the glory of the Lord') which is tempered only by the gripping tranquillity of the hushed coda ('But the Lord is in his holy temple').

The short anthem **Lighten our darkness** was written as a special tribute to the choir of St George's in March 1918. Fellowes recalled that it was sung on one or two occasions at Windsor in that year but, after that, it was forgotten. In November 1935 the anthem resurfaced after Fellowes was sent the manuscript score by Walford Davies. The intention then appears to have been to publish it, but for reasons unknown the work remained in manuscript. Here the anthem is sung in a new edition by Jeremy Dibble. The text is taken from the Third Collect of the Order for Evening Prayer, 'for aid against all perils' which, like its predecessor in *For lo, I raise up*, seems to embody something of the composer's own personal commentary on the war. Certainly the 'perils and dangers' of the night loom large, and appear to support Fellowes' suggestion that Stanford 'had the raids in his mind when setting this Collect'. More profound, however, are the passionate, full-voiced entreaties of the opening ('Lighten our darkness'), while the imitative phrase 'and by thy great mercy' expresses a deep inner longing; more emotional still is the last phase of the anthem ('for the love of thy only Son') whose fervent melody must surely rank as one of the most poignantly beautiful in all English church music of the period.

There was also, on 7 October 1918, just four weeks before the Armistice, the unhappy news of the death of Parry. For years he and Stanford had enjoyed a close friendship, but in recent times their relationship had become fractious. Early in 1917 a serious rift occurred which Stanford bitterly regretted. Owing in part to his wife, who played the role of intermediary, the friendship was revived but scars inevitably remained. As a symbol of his affection (and remorse) Stanford composed his Latin **Magnificat for eight-part chorus in B flat, Op 164**, which was completed in September 1918. Unfortunately Parry died before the work was published the following year. As an indication of the composer's regret, the piece bore the following Latin inscription: 'This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief. CVS'. Although Stanford adopted traditional elements of motet style such as imitation and antiphony, the espousal of sixteenth-century techniques was but one feature of the work, for the composer also paid tribute to the florid intricacy and counterpoint of Bach whose motets he knew intimately as the one-time conductor of the Bach Choir. One thinks particularly of the effusive eight-part *Singet dem Herrn ein neues Lied* (which Stanford conducted numerous times), but one cannot help also drawing a parallel with Bach's own Magnificat whose vigorous opening and closing music seems to resonate in the corresponding pages of Stanford's work and to which Parry, a self-confessed devotee, had also paid homage in his own Bachian setting of 1897. Stanford's remarkable setting is, like much of his service music and anthems, symphonic in scope, but here the treatment of the text is much more expansive and not confined by the usual constraints of the Anglican liturgy. One is immediately aware of this in the substantial tripartite opening section and in the four contrasting movements that follow in E flat ('Quia fecit mihi magna'), C minor ('Fecit potentiam'), and D flat ('Esurientes implevit bonis') before B flat is restored with the final section of text ('Suscepit Israel') in a splendid gathering of momentum from an initial pastoral mood to a buoyant, climactic alla breve. And to reinforce this return to the tonic, Stanford recalls the opening material in a more truncated form, using the text of the doxology. The concluding 'Amen', furthermore, is one of the composer's most thrilling in its sudden epigrammatic divergence to G flat directly before the spacious final cadence.

JEREMY DIBBLE © 2017

1 **For lo, I raise up** Op 145

MADELEINE TODD soprano solo, JAMIE ROBERTS tenor solo

For lo, I raise up that bitter and hasty nation, which march thro' the breadth of the earth, to possess the dwelling places that are not theirs.
They are terrible and dreadful, their judgement and their dignity proceed from themselves.
Their horses also are swifter than leopards, and are more fierce than the ev'ning wolves, and their horsemen spread themselves yea, their horsemen come from far.
They fly as an eagle that hasteth to devour, they come all of them for violence; their faces are set as the east wind, and they gather captives as the sand.
Yea, he scoffeth at kings and princes are a derision unto him.
For he heapeth up dust and taketh it.
Then shall he sweep by as a wind that shall pass over and be guilty, even he whose might is his God.
Art not thou from everlasting, O Lord my God, mine Holy One?
We shall not die.
O Lord, thou hast ordained him for judgement and thou, O rock, hast established him for correction.

I will stand upon my watch and set me upon the tower and look forth to see what he will say to me and what I shall answer concerning my complaint.

And the Lord answered me and said:

The vision is yet for the appointed time, and it hasteth toward the end and shall not lie; tho' it tarry, wait for it, because it will surely come.
For the earth shall be filled with the knowledge of the glory of the Lord as the waters cover the sea.
But the Lord is in his holy temple: let all the earth keep silence before him.

HABAKKUK 1: 6–12; 2: 1–3, 14, 20 adapted

2 **Te Deum** *from* Service in C major, Op 115

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all angels cry aloud, the heavens and all the powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite majesty,
thine honourable, true and only Son, also the Holy Ghost the comforter.
Thou art the King of glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee; and we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord in thee have I trusted, let me never be confounded.

BOOK OF COMMON PRAYER

Three Motets Op 38

3 Justorum animae in manu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

The souls of the righteous are in the hand of God,
and the trial of evil will not touch them.
They seem to the eyes of the ignorant to have died,
but in fact they are at peace.

WISDOM 3: 1–3

4 Caelos ascendit hodie
Jesus Christus Rex gloriae,
Sedet ad Patris dexteram,
Gubernat caelum et terram. Alleluia.

Today has gone up into glory
Jesus Christ, the King of glory,
who sits on the right of the Father,
who rules heaven and earth. Alleluia.

Iam finem habent omnia
Patris Davidis carmina,
Iam Dominus cum Domino,
Sedet in Dei solio. Alleluia.

Now all the songs of the Patriarch David
have been fulfilled.
Now the Lord sits with the Lord
on the throne of God. Alleluia.

In hoc triumpho maximo
Benedicamus Domino.
Laudatur Sancta Trinitas.
Deo dicamus gratias. Alleluia. Amen.

In this great triumph
let us bless the Lord.
Let the Holy Trinity be praised.
Let us give thanks to God. Alleluia. Amen.

HYMN AT ASCENSIONTIDE

5 Beati quorum via integra est:
qui ambulant in lege Domini.

Blessed are they whose way of life is wholesome:
who walk in the law of the Lord.

PSALM 119: 1

6 **Lighten our darkness**

Lighten our darkness we beseech thee, O God;
and of thy great mercy, defend us from all perils and dangers of this night;
for the love of thine only Son, our Saviour Jesus Christ. Amen.

THIRD COLLECT 'FOR AID AGAINST ALL PERILS' AT EVENSONG, BOOK OF COMMON PRAYER

7 **Benedictus** *from* Service in C major, Op 115

Blessed be the Lord God of Israel: for he hath visited, and redeemed his people;
And hath raised up a mighty salvation for us: in the house of his servant David;
As he spake by the mouth of his holy Prophets: which have been since the world began;
That we should be saved from our enemies: and from the hands of all that hate us;
To perform the mercy promised to our forefathers: and to remember his holy covenant;
To perform the oath which he sware to our forefather Abraham: that he would give us;
That we being delivered out of the hands of our enemies: might serve him without fear;
In holiness and righteousness before him: all the days of our life.
And thou, child, shalt be called the Prophet of the Highest:
for thou shalt go before the face of the Lord to prepare his ways;
To give knowledge of salvation unto his people: for the remission of their sins;
Through the tender mercy of our God: whereby the day-spring from on high hath visited us;
To give light to them that sit in darkness, and in the shadow of death:
and to guide our feet into the way of peace.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

LUKE 1: 68–79

8 **O for a closer walk with God** Op 113 No 6b

O for a closer walk with God,
A calm and heav'nly frame;
A light to shine upon the road
That leads me to the Lamb!

Return, O holy Dove, return!
Sweet messenger of rest;
I hate the sins that made thee mourn,
And drove thee from my breast.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

WILLIAM COWPER (1731–1800)

9 **Jubilate** *from* Service in C major, Op 115

O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song.
Be ye sure that the Lord he is God: it is he that hath made us and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his name.
For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

PSALM 100

10 **Magnificat for eight-part chorus in B flat** Op 164

Magnificat anima mea Dominum.	*My soul doth magnify the Lord.*
Et exsultavit spiritus meus in Deo, salutari meo.	*And my spirit hath rejoiced in God my saviour.*
Quia respexit humilitatem ancillae suae:	*For he hath regarded the lowliness of his handmaiden:*
ecce enim ex hoc beatam me dicent omnes generationes.	*for behold, from henceforth all generations shall call me blessed.*
Quia fecit mihi magna qui potens est:	*For he that is mighty hath magnified me:*
et sanctum nomen eius.	*and holy is his name.*
Et misericordia eius a progenie in progenies	*And his mercy is on them that fear him*
timentibus eum.	*throughout all generations.*
Fecit potentiam in brachio suo:	*He hath showed strength with his arm:*
dispersit superbos mente cordis sui.	*he hath scattered the proud in the imagination of their hearts.*
Deposuit potentes de sede,	*He hath put down the mighty from their seat,*
et exaltavit humiles.	*and hath exalted the humble.*
Esurientes implevit bonis:	*He hath filled the hungry with good things:*
et divites dimisit inanes.	*and the rich he hath sent empty away.*
Suscepit Israel, puerum suum,	*He remembering his mercy*
recordatus misericordiae suae.	*hath holpen his servant Israel.*
Sicut locutus est ad patres nostros,	*As he promised to our forefathers,*
Abraham, et semini eius in saecula.	*Abraham and his seed for ever.*
Gloria Patri, et Filio, et Spiritui Sancto.	*Glory be to the Father, and to the Son, and to the Holy Ghost.*
Sicut erat in principio, nunc est, et erit	*As it was in the beginning, is now, and ever shall be,*
in saecula saeculorum. Amen.	*world without end. Amen.*

LUKE 1: 46–55

13 **Eternal Father** Op 135 No 2

Eternal Father, Who didst all create,
In Whom we live and to Whose bosom move,
To all men be Thy name known which is Love,
Till its loud praises sound at heaven's high gate.
Perfect Thy kingdom in our passing state,
That here on earth Thou mayst as well approve
Our service as Thou ownest theirs above
Whose joy we echo and in pain await.
Grant body and soul each day their daily bread:
And should in spite of grace fresh woe begin,
Even as our anger soon is past and dead,
Be Thy remembrance mortal of our sin:
By Thee in paths of peace Thy sheep be led,
And in the vale of terror comforted.

ROBERT BRIDGES (1844–1930)

14 St Patrick's Breastplate

I bind unto myself today,
The strong name of the Trinity,
By invocation of the same,
The Three in One, and One in Three.

I bind this day to me for ever,
By power of faith, Christ's incarnation;
His baptism in Jordan river;
His death on cross for my salvation;
His bursting from the spiced tomb;
His riding up the heavenly way;
His coming at the day of doom;
I bind unto myself today.

I bind unto myself the power
Of the great love of cherubim;
The sweet 'Well done' in judgement hour;
The service of the seraphim,
Confessors' faith, apostles' word,
The patriarchs' prayers, the prophets' scrolls,
All good deeds done unto the Lord,
And purity of virgin souls.

I bind unto myself today
The virtues of the starlit heaven,
The glorious sun's life-giving ray,
The whiteness of the moon at even,
The flashing of the lightning free,
The whirling winds' tempestuous shocks,
The stable earth, the deep salt sea,
Around the old eternal rocks.

I bind unto myself today
The power of God to hold and lead,
His eye to watch, his might to stay,
His ear to hearken to my need.
The wisdom of my God to teach,
His hand to guide, his shield to ward;
The word of God to give me speech,
His heavenly host to be my guard.

Against the demon snares of sin,
The vice that gives temptation force,
The natural lusts that war within,
The hostile men that mar my course;
Or few or many, far or nigh,
In ev'ry place, and in all hours,
Against their fierce hostility,
I bind to me these holy powers.

Against all Satan's spells and wiles,
Against false words of heresy,
Against the knowledge that defiles,
Against the heart's idolatry.
Against the wizard's evil craft,
Against the death-wound and the burning,
The choking wave, the poisoned shaft,
Protect me, Christ, till thy returning.

Christ be with me, Christ within me,
Christ behind me, Christ before me,
Christ beside me, Christ to win me,
Christ to comfort and restore me.
Christ beneath me, Christ above me,
Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
Christ in mouth of friend and stranger.

I bind unto myself the name,
The strong name of the Trinity;
By invocation of the same,
The Three in One, and One in Three.
Of whom all nature hath creation;
Eternal Father, Spirit, Word;
Praise to the Lord of my salvation,
Salvation is of Christ the Lord. Amen.

SAINT PATRICK (372–466)
translated by CECIL FRANCES ALEXANDER (1818–1895)

THE CHOIR OF Trinity College Cambridge

Voted the fifth best choir in the world in *Gramophone* magazine's '20 Greatest Choirs', The Choir of Trinity College Cambridge comprises around thirty Choral Scholars and two Organ Scholars, all of whom are ordinarily undergraduates of the College. The College's choral tradition dates back to the all-male choir of the fourteenth century, when former Chapel Royal choristers studied in King's Hall which later became part of Trinity College. Directors of Music have included Charles Villiers Stanford, Alan Gray, Raymond Leppard and Richard Marlow. Female voices were introduced in the 1980s by Richard Marlow, in a new departure for Cambridge choral music. Stephen Layton has been Director of Music since 2006.

During term the Choir's main focus is the singing of the liturgy in the College Chapel, exploring a wide-ranging repertoire drawn from both Catholic and Protestant traditions. Outside term, the Choir's programme of performances and recordings recently included BBC broadcasts of Bach's *Mass in B minor* and *Christmas Oratorio* with the Orchestra of the Age of Enlightenment in London, Haydn's *Nelson Mass* with the City of London Sinfonia in Aldeburgh and Cambridge, Poulenc's *Gloria* with the Britten Sinfonia in Norwich Cathedral, and Handel's *Dettingen Te Deum* with the Academy of Ancient Music in London and Cambridge.

Recent additions to the Choir's extensive discography include Howells' *Requiem* and other works, which won a Gramophone Award in 2012; *Beyond All Mortal Dreams*, settings of contemporary American a cappella music, which was nominated for a US Grammy Award in 2012; *Baltic Exchange*, choral music from the Baltic region; David Briggs' *Mass for Notre Dame*; Bach's *Christmas Oratorio*; Handel's *Dettingen Te Deum*; Handel's *Chandos Anthems*; Britten's *A Ceremony of Carols* & *St Nicolas*; new works by Polish composer Paweł Łukaszewski; and *Yulefest!*, a selection of sacred and secular Christmas music, all released on the Hyperion label.

Five of the Choir's recordings have been nominated for Gramophone Awards, including two releases from 2015—*Northern Lights*, a recording of the choral music of the Latvian composer Ēriks Ešenvalds, and Kenneth Leighton's *Crucifixus* and other works—and, from 2016, Howells' *Collegium Regale*, which recently won Limelight Recording of the Year in Australia. Bach's *Christmas Oratorio* was described by *The Daily Telegraph* as 'a telling, affecting and inspiring experience'; Classic FM called *Beyond All Mortal Dreams* a 'glorious album … that will repay repeated listening for years to come'; and the Briggs was described by *Gramophone* as 'one of the finest CDs of sacred choral and organ music you'll ever hear'.

Its ambitious programme of tours has taken the Choir to destinations in Europe, the USA, Canada, South Africa, Namibia, Zimbabwe, Japan, Taiwan, Hong Kong and Peru. Recent concerts in North America include sold-out performances at the National Conventions of the American Guild of Organists and the Royal Canadian College of Organists, and a concert in New York to commemorate the anniversary of 9/11. The Choir has now undertaken two month-long nationwide tours of Australia as part of the Musica Viva International Concert Season, in 2010 and again in 2016.

All services from Trinity College Chapel are webcast live and available on the Choir website. A searchable archive of over 2,500 musical tracks recorded live in services over the last few years is now also available on the website.

www.trinitycollegechoir.com

The Choir of Trinity College Cambridge

soprano Fiona Fraser, Annabel Green, Susannah Hill, Hannah King, Jade Lam, Helena Moore, Imogen Russell, Ellie Tobin, Madeleine Todd, Faith Waddell, *with* Bethany Partridge† [2] [14], Rachel Ambrose Evans† [10], Elisabeth Krizek† [10]

alto Kate Apley, Karolina Csathy, Giverny McAndry, Lucy Prendergast, Saachi Sen, Miriam Shovel, Meg Tong, *with* Guy James† [2] [14], Helen Charlston† [10]

tenor Oliver Clarke, Sebastian Cook, Alexander Gebhard, Jonathon Goldstone, Samuel Hewitt, Cameron Richardson-Eames, Jamie Roberts, Matt Smith, Matthew Smith, *with* Hiroshi Amako† [2] [10] [14]

bass Jack Butterworth, Ian Cheung, Christopher Moore, Joel Nulsen, Oscar Osicki [3]–[5] [10] [13], Rob Pritchard [1] [2] [6]–[9] [14], Krishnan Ram-Prasad, Tudor Thomas, Laurence Williams, Nick Wright, *with* Michael Craddock† [2] [10] [14]

organ scholars Owain Park, Alexander Hamilton

† former Trinity College Choir members

Trinity Brass [2] [14]

trumpet David Blackadder, Phillip Bainbridge, Matthew Wells

trombone Roger Harvey, Susan Addison, Philip Dale, Andrew Fawbert

timpani & percussion Benedict Hoffnung, Scott Bywater

© Benjamin Ealovega

STEPHEN Layton

Stephen Layton is the Director of Music at Trinity College, Cambridge. He succeeded the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia in September 2010. Founder and Director of Polyphony, he is also Music Director of Holst Singers.

Stephen guest-conducts widely and has worked with the Hallé, Philadelphia, Minnesota, and London Philharmonic orchestras, the City of London Sinfonia, BBC Singers, Estonian Philharmonic Chamber Choir, Latvian Radio and State Choirs, English Chamber Orchestra, Scottish Chamber Orchestra, Melbourne Symphony Orchestra and Queensland Symphony Orchestra. He also collaborates regularly with the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Britten Sinfonia.

This season's highlights include appearances with the Netherlands Chamber Choir in a programme and recording including Antony Pitts's *Missa Unitatis*; and an extensive tour of Australia with Trinity College Choir; Pärt's *Berliner Messe* with the Auckland Philharmonia; and Handel's *Messiah* with the West Australian Symphony Orchestra, Adelaide Symphony Orchestra and Seattle Symphony Orchestra.

A champion of new music, Stephen has premiered new repertoire by many composers, including Gabriel Jackson and Morten Lauridsen and, more recently, by the young Latvian composer, Ēriks Ešenvalds. His bold realization of Sir John Tavener's epic seven-hour vigil *The Veil of the Temple*, a new departure in British choral music, met with outstanding acclaim both in London and New York, and more recently, again to great acclaim, at the St Olav Festival, Trondheim.

© Keith Saunders

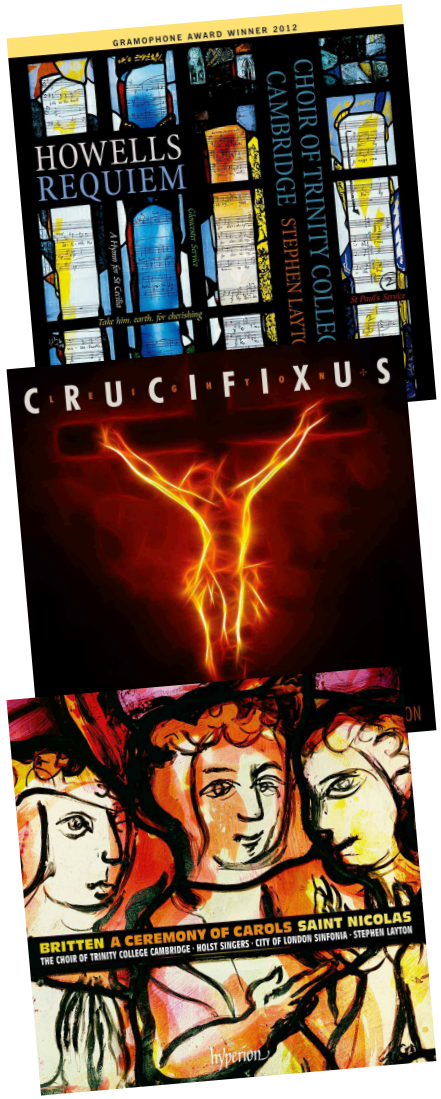
Stephen's eclectic discography of over seventy recordings encompasses a wide range of repertoire, composers and genres. He has been nominated for, and won, many awards around the world. These include two Gramophone Awards in the UK, four Grammy Nominations in the USA, the Diapason d'Or in France, the Compact Award in Spain, and the Echo Klassik (Deutsche Schallplattenpreis) in Germany.

Also available

HERBERT HOWELLS (1892–1983)
Requiem & other choral works *CDA67914*
'The Choir of Trinity College Cambridge is ideally pure and full in tone. The grand hymns and canticles are extroverted and focused, the intimate supplications such as *Take him, earth* sung with great poise … in a recital of many highlights, I have returned again and again to the St Paul's Nunc dimittis: spaciously paced and … directed towards a ritardando of almighty breadth … this is a perfect disc of its kind' (*Gramophone*)

KENNETH LEIGHTON (1929–1988)
Crucifixus & other choral works *CDA68039*
'The uncompromising complexity of Leighton's music presents severe challenges to singers and organists but The Choir of Trinity College Cambridge cast these aside with performances of unsurpassed excellence. Under the experienced direction of Stephen Layton, their articulation and phrasing are always faithful to the texts, and the composer's detailed markings are meticulously observed … it may well turn out to be one of the finest choral recordings I'll hear this year' (*Gramophone*)

BENJAMIN BRITTEN (1913–1976)
A Ceremony of Carols & Saint Nicolas *CDA67946*
'A Christmas favourite, the cantata *St Nicolas*, in which Stephen Layton directs an interpretation of subtlety and dramatic thrust' (*The Daily Telegraph*) 'There are six other recordings of the piece available, including Britten's own with Peter Pears and David Hemmings, but I would keep this one before all of them' (*Fanfare*, USA) '*Ceremony of Carols* is pretty much unalloyed inspiration and delight … brilliantly accompanied by Sally Pryce, who delivers a spellbinding performance' (*International Record Review*)


GRAMOPHONE AWARD WINNER 2012
HOWELLS REQUIEM
CHOIR OF TRINITY COLLEGE CAMBRIDGE
STEPHEN LAYTON
CRUCIFIXUS
BRITTEN A CEREMONY OF CAROLS SAINT NICOLAS
THE CHOIR OF TRINITY COLLEGE CAMBRIDGE · HOLST SINGERS · CITY OF LONDON SINFONIA · STEPHEN LAYTON
hyperion

THE Willis organ of Hereford Cathedral

Hereford Cathedral's world-famous organ was built by Henry 'Father' Willis in 1892. The pipe-rack which forms the case dates from 1862/4 and was designed by Gilbert Scott. Modifications and restoration work have been made in 1909 (by Henry Willis II), 1933 (Henry Willis III), 1977/8 and 2004 (Harrison and Harrison). Today the instrument has four manuals and 67 stops.

Pedal	
Double Open Bass	32'
Open Bass	16'
Open Diapason	16'
Bourdon	16'
Principal	8'
Stopped Flute	8'
Fifteenth	4'
Open Flute	4'
Mixture	IV
Bombarde	32'
Ophicleide	16'
Trombone	16'
Trumpet	8'
Clarion	4'

Choir	
Open Diapason	8'
Claribel Flute	8'
Lieblich Gedacht	8'
Dulciana	8'
Gemshorn	4'
Lieblich Flute	4'
Nazard	2⅔'
Spitzflute	2'
Tierce	1⅗'
Mixture	III
Trumpet	8'

Great	
Double Open Diapason	16'
Bourdon	16'
Open Diapason No 1	8'
Open Diapason No 2	8'
Open Diapason No 3	8'
Claribel Flute	8'
Stopped Diapason	8'
Principal No 1	4'
Principal No 2	4'
Flute	4'
Twelfth	2⅔'
Fifteenth	2'
Mixture	III
Mixture	IV
Double Trumpet	16'
Trumpet	8'
Clarion	4'

Swell	
Contra Gamba	16'
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Vox Angelica (tenor C)	8'
Principal	4'
Lieblich Flute	4'
Fifteenth	2'
Mixture	III
Dulzian	16'
Oboe	8'
Tremulant	
Double Trumpet	16'
Trumpet	8'
Clarion	4'

Solo	
Viola da Gamba	8'
Voix Célestes (tenor C)	8'
Harmonic Flute	8'
Concert Flute	4'
Hohl Flute	2'
Clarinet	8' or 16'
Orchestral Oboe	8' or 16'
Cor Anglais	8'
Tremulant	
Tromba	8' or 16'
Glockenspiel	4'
Tuba	8'

Couplers

Great to Pedal, Swell to Pedal, Choir to Pedal, Solo to Pedal, Swell Octave to Pedal, Choir Octave to Pedal, Solo Octave to Pedal, Swell Sub-octave to Great, Swell to Great, Swell Octave to Great, Choir Sub-octave to Great, Choir to Great, Choir Octave to Great, Solo Sub-octave to Great, Solo to Great, Solo Octave to Great, Swell Sub-octave, Swell Octave, Swell Unison Off, Solo to Swell, Choir Sub-octave, Choir Octave, Choir Unison Off, Swell Sub-octave to Choir, Swell to Choir, Swell Octave to Choir, Solo Sub-octave to Choir, Solo to Choir, Solo Octave to Choir, Solo Sub-octave, Solo Octave, Solo Unison Off, Great to Solo, Great and Pedal combinations coupled, Generals on Swell foot pistons

Accessories

Eight foot pistons to the Pedal Organ, Eight pistons to the Choir Organ, Eight pistons to the Great Organ, Eight pistons to the Swell Organ (duplicated by foot pistons), Eight pistons to the Solo Organ, Eight general pistons, Two pistons to the couplers, Cancel pistons to Choir, Great, Swell, Solo, all couplers, and octave couplers, Pedal cancel foot piston, Two general cancel pistons, Reversible pistons, Reversible foot pistons, Rocking tablets (Doubles Off, Pedal Off), General crescendo pedal, Eight divisional and 128 general piston memories, Stepper, operating general pistons in sequence, Balanced expression pedals to the Swell and Solo Organs, Eight foot pistons to the Pedal Organ

The manual compass is 58 notes, that of the pedal 30 notes

With thanks to the Chapter, musicians and staff of Hereford Cathedral

and to The Bellringers of St Nicholas Church Hereford for … not bellringing during the recording sessions

Recorded in Hereford Cathedral on 27–29 June 2016
and in Trinity College Chapel, Cambridge, on 3 & 4 July 2016 (unaccompanied works)
Recording Engineer DAVID HINITT
Recording Producer ADRIAN PEACOCK
Executive Producer SIMON PERRY
℗ & © Hyperion Records Ltd, London, MMXVII

Front illustration: Portrait of Sir Charles Villiers Stanford by William Orpen (1878–1931)
Reproduced by kind permission of the Master and Fellows of Trinity College Cambridge

Copyright subsists in all Hyperion recordings and it is illegal to copy them, in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Hyperion Records Ltd, PO Box 25, London SE9 1AX, England. Any unauthorized copying or re-recording, broadcasting, or public performance of this or any other Hyperion recording will constitute an infringement of copyright. Applications for a public performance licence should be sent to Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE